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ABSTRACT

This unit provides an introduction to global arts with a focus on the arts of India. Through analysis of artistic works, students develop an awareness of individual expression which addresses the elements of art. A background of Indian history is presented, along with the arts of India including painting, sculpture, relief sculpture, mandala design, wood block prints, textile design, and Rajput painting. (EH)

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An Introduction to Global Arts

Fulbright-Hays Summer Seminar Abroad 1994 (India)

Curriculum Projects Developed by 1994 Seminar Participants

Submitted to

Educational Resources Information Center (ERIC), USDE

By

United States Educational Foundation in India

SO 028 138

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This is an excellent feedback which we must communicate to USDE/USIA To strengthen the teacher program

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MR. P. J. LAVAKARE, EXEC. DIR.
UNITED STATES EDUCATIONAL FOUNDATION IN INDIA
12 HAILEY ROAD
NEW DELHI, INDIA 110001

DEAR P.J., et.al.,

ENCLOSED PLEASE FIND THE CURRICULUM MATERIALS ON THE ARTS OF INDIA. AS A RESULT OF MY FULBRIGHT EXPERIENCE DURING THE SUMMER OF 1994, I HAVE COLLABORATED WITH BOTH AN ENGLISH LITERATURE AND SOCIAL STUDIES TEACHER AT KINGSTON HIGH SCHOOL TO CREATE AN INTERDISCIPLINARY COURSE ENTITLED "GLOBAL DISCOVERIES". THIS COURSE IS TEAM TAUGHT BY THE THREE OF US AND INTRODUCES NINETH GRADE FRESHMAN STUDENTS TO THE CULTURES OF AFRICA, INDIA, SOUTHEAST ASIA, CHINA AND JAPAN. MY RESPONSIBILITY IS TO TEACH THE HISTORY, RELIGIONS, ECONOMIC AND SOCIAL DEVELOPMENT OF THESE CULTURES THROUGH THE PERSPECTIVE OF THE ARTS, WHILE STUDENTS STUDY THESE TOPICS THROUGH THE LITERATURE OF THESE CULTURES IN ENGLISH AND THE HISTORY AND GEOGRAPHY IN SOCIAL STUDIES.

PLEASE NOTE THAT IN ADDITION TO THE SUBMITTED UNIT, I SUPPLEMENT THE NOTES AND ASSIGNMENTS WITH MANY ART OBJECTS, POSTCARDS, FASHIONS, ETC. THAT I PURCHASED IN INDIA. STUDENTS WILL ALSO BE TAKEN ON FIELD TRIPS TO THE ASIA SOCIETY AND METROPOLITAN MUSEUM IN NEW YORK CITY TO TAKE ADVANTAGE OF THE EXCELLENT EDUCATIONAL PROGRAMS THERE. SPEAKERS WILL ALSO BE BROUGHT INTO THE CLASSROOM TO PRESENT INFORMATION ON VARIOUS FACETS OF THE CULTURE.

I HAVE BEGUN TEACHING THE UNIT ON INDIA AT KINGSTON HIGH SCHOOL AND I MUST SAY THAT I AM THRILLED TO HAVE HAD THE FIRST-HAND EXPERIENCE OF SEEING INDIA AND MEETING ITS PEOPLE. INDIA HAS CHANGED ME CONSIDERABLY. MY STUDENTS ARE INSPIRED AND ENTHRALLED BY ALL THE EXPERIENCES OF INDIA THAT I AM ABLE TO SHARE WITH THEM. THANK YOU AGAIN FOR ALL OF YOUR EFFORTS AND MANY KINDNESSES TOWARDS ME.

SINCERELY,
Chari
CHARI DU MOND

Also let CCRT know about this

Pl use this and other reports for making a case

Pl return to me for dictating a reply to Chari

P/L
28/12

CPB

See - for dictation

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INTRODUCTORY UNIT An Introduction To Global Arts

Introduction To Aesthetics

The study of the Elements and Principles of Design and their application to art making and art criticism.

UNIT GOAL; BY THE END OF THE UNIT THE STUDENT WILL BE ABLE TO DEMONSTRATE:

The ability to EXAMINE and ASSESS the work of artists, including their own work, based upon the elements and principles of design.

TEACHERS NOTE: Teachers may not choose to teach this unit seperately, but may want to incorporate it into the first area studied.

OEJECTIVES:

1. To introduce the means by which all art forms, both two-dimensional and three-dimensional, are designed.
2. To understand the uses of art elements and principles in the assessment of works of art.
3. To develop a sense of the interconnection of art styles.

CONTENT OUTLINE :

A. ELEMENTS of ART

LINE: Those design parts having one-dimensional quality (length). Characteristics of line; curved, zig-zag, spiral,dotted etc. and direction; horizontal, vertical, diagonal...

SHAPE: The two-dimensional parts of a design.

/ FORM: Those parts exhibiting mass and volume.

COLOR: The primary colors and colors derived from these.

VALUE: The degree of lightness or darkness of a color (tints/ shades).

TEXTURE: The surface quality of various parts of the composition.

PATTERN: The decorative repition of a motif (regular/ irregular).

B. PRINCIPLES OF ART

FORMAL BALANCE : Symmetry or reverse repitition- an identical arrangement on opposite sides of a center.

INFORMAL BALANCE : Balance without symmetry- the most natural form of design.

DIRECTION : The horizontal, vertical or diagonal emphasis used in a work of art.

REPETITION: The repeated use of any element of design to give strength or emphasis.

RHYTHM: AN EFFECT of motion created by the use of continuous line.

UNITY: The placement of parts of a design to create an organized effect rather than a scattered arrangement.

DOMINANCE: Strong emphasis on a single part of a design. Such emphasis can be obtained through the use of an outstanding shape, color, etc.

EMPHASIS: Emphasizing only a few elements or principles of art without disregarding the rest.

HARMONY: The agreement of all parts of a design. All parts should be related in some way.

VARIETY: Using the elements with interesting differences.

GRADATION: A gradual change from one condition to another.

DISCORD: The use of conflicting lines, forms or colors to create an exciting effect.

CONTRAST: The marked difference of two or more parts of a composition.

PROPORTION: The relationship of various sizes of composition parts.

C. COMPOSITION

Composition is the arrangement or organization of the elements of art in two- or three- dimensional space.

The concern of art is to use the elements of art in what is known as composition.

D. SUBJECT MATTER:

OBJECTIVE: Real objects make up the work of art. Examples: chairs flowers, peopl, etc.

NON-OBJECTIVE: Subject matter is based upon the elements of art. Example: color, line, texture,etc.

ABSTRACT: Subject matter may be objective but it is distorted or alteres for the effect it may have.

STUDENT NOTES

INDIA

INDIA IS A VAST AND DIVERSE SUBCONTINENT, 1,265,000 SQUARE MILES, AND HOME TO 900 MILLION PEOPLE WHO SPEAK 15 MAJOR LANQUAGES AND 844 DIFFERENT DIALECTS. CIVILIZATION IN INDIA DATES BACK 5000 YEARS TO THE INDUS VALLEY WHERE CLAY, IRON AND BRONZE WORKS WERE PROLIFIC. THE EARLY BEGINNINGS OF HINDUISM AND BUDDHISM, TWO OF THE GREATEST RELIGIONS OF THE WORLD, CAN BE TRACED TO INDIA. ALTHOUGH THROUGHOUT HISTORY INDIA WAS INVADED BY MANY OTHER CULTURES, THE HINDU CULTURE REMAINED STEADFAST. THIS IS THE RESULT OF THE FACT THAT THE HINDU SYSTEM IS NEITHER SOLELY RELIGIOUS NOR SOLELY SECULAR, BUT EMBODIES ALL ASPECTS OF LIFE; PHYSICAL, PSYCOLOGICAL AND METAPHYSICAL. THIS CONCEPT IS CLEARLY VISABLE IN THE ART AND ARCHITECTURE OF INDIA.

HINDUISM

AT THE CENTER OF THE HINDU RELIGION IS THE BELIEF THAT ACTING IN ACCORDANCE WITH UNIVERSAL MORAL LAWS (DHARMA) AN INDIVIDUAL CAN REUNIFY THEIR SOUL (ATMAN) WITH THE UNIVERSAL SOUL (BRAHMAN). THIS IS ACHIEVED BY PASSING THROUGH VARIOUS LIFETIMES OR REBIRTHS (SAMSARA). EACH TIME ONE IS REBORN THEY HAVE AN OPPORTUNITY TO PROGRESS CLOSER TO THE ULTIMATE GOAL. KARMA IS THE BELIEF THAT A PERSONS ACTIONS IN THIS LIFETIME RESULT IN THEIR STATION IN THE NEXT. THE HUMAN SOUL IS SEEN AS IMMORTAL. HINDUISM THEREFORE HOLDS THAT LIFE INVOLVES CREATION, DESTRUCTION AND RE-CREATION. THIS IDEA IS DEPICTED IN THREE MAJOR HINDU DEITIES OR THE HINDU TRINITY; BRAHMA, THE CREATOR; VISHNU, THE PRESERVER; AND SHIVA, THE DESTROYER. THESE MALE DEITIES HAVE FEMALE COUNTERPARTS OR CONSORTS: SARASWATI, GODDESS OF ART, MUSIC AND LEARNING; LAKSHMI, GODDESS OF PROSPERITY AND FORTUNE ; AND PARVATI, GODDESS OF LOVE AND BEAUTY, RESPECTIVELY. HINDU REPRESENTATIONS OF THE GODS AND GODDESSES AS WELL AS A MULTITUDE OF SACRED BEINGS GIVE VISUAL REPRESENTATION TO THE COSMOS AND ITS CREATIVE ENERGY IN THE UNIVERSE.

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BUDDHISM

FOUNDED IN THE 6TH CENTURY B.C. BY SIDDHARTHA GAUTAMA (THE BUDDHA) BUDDHISM HAD A STRONG INFLUENCE ON INDIAN CULTURE. SIDDHARTHA LEFT A WEALTHY PALACE LIFE AND FOLLOWED THE WAYS OF AN ASCETIC RENOUNCER IN ORDER TO ACHIEVE ENLIGHTENMENT (NIRVANA). THE DOCTRINES TAUGHT BY SIDDHARTHA ARE THE FOUR NOBLE TRUTHS: LIFE IS SUFFERING; SUFFERING IS CAUSED BY CRAVING: THERE IS AN END TO SUFFERING: THE WAY IS THE EIGHT-FOLD PATH. THE PATH IS DEPICTED IN THE WHEEL OF DHARMA, (THE EIGHT-SPOKED WHEEL)AND REPRESENTS RIGHT VIEWS, RIGHT INTENTIONS, RIGHT SPEECH, RIGHT ACTIONS, RIGHT LIVLIHOOD, RIGHT EFFORT, RIGHT MINDFULNESS, AND RIGHT MEDITATION. SOME OF INDIAS GREATEST MONUMENTS ARE THE BUDDHIST STUPAS, BUILT TO HOUSE THE RELICS OF BUDDHA AND TO COMMEMORATE THE EVENTS OF BUDDHAS LIFE. THE CAVE MONASTERY AT AJANTA REPRESENTS AN ARCHITECTURAL FEAT IN ITS RE-CREATION OF CONTEMPORARY WOODEN ARCHITECTURE IN CARVED STONE AND THE PAINTED MURALS OF THE INCARNATIONS OF BUDDHA AND SCENES FROM CONTEMPORARY LIFE OF THE PERIOD.

THE INDUS CIVILIZATION

OF THE THREE EARLIEST CIVILIZATIONS, THE INDUS VALLEY CIVILIZATION WAS THE MOST EXTENSIVE (THE OTHER TWO BEING THE MESOPOTAMIAN AND EGYPTIAN). THIS SOCIETY HAD A SUBSTANTIAL WRITTEN LANGUAGE, COMPLETE CITIES AND A MATURE CIVIL CODE IN PLACE. THE ARCHITECTURAL STRUCTURES CONSISTED OF BAKED BRICKS WITH MANY BUILDINGS CONSTRUCTED TO TWO STORIES. CITIES WERE LAID OUT WITH RESIDENTIAL HOUSES, RELIGIOUS CENTERS, ADMINISTRATIVE BUILDINGS, AND GRAINARIES, ALL OF WHICH BESPEAKS PROSPERITY. ARCHEALOGISTS HAVE EXCAVATED TERRA COTTA (CLAY) FIGURES WHICH ARE NATURALISTIC IN GESTURE AND FACIAL EXPRESSION. THESE SCULPTURAL DEPICTIONS OF MOVEMENT, WHETHER AN UNFOLDING INTERNAL MOVEMENT OR AN EXTERNAL RHYTHMIC GESTURE REMAIN CONSISTANT THROUGHOUT THE HISTORY OF INDIAN ART AND DENOTE THE IMPORTANCE OF MOVEMENT AND DANCE IN INDIAN CULTURE. COPPER AND BRONZE IMPLEMENTS SUCH AS SWORDS, AXES, FISH HOOKS AND KNIVES HAVE BEEN EXCAVATED AS WELL.

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ARTS OF INDIA

THE MOST IMPRESSIVE ASPECT OF THE ARTS OF THE MEDIEVAL PERIOD IS THAT THE SCULPTURE AND PAINTING OF THE PERIOD IS A RESULT OF THE ARTISTIC OUTPUT OF A SOCIETY AND NOT A SINGLE ARTISTIC GENIUS. AN EXAMPLE OF THE WORK OF THIS PERIOD IS SEEN IN THE CAVES ON THE DECCAN PLATEAU. THIS ROCK-CUT ARCHITECTURE IS UNRIVALED ANYWHERE IN THE WORLD. A MAGNIFICENT GROUP OF ROCK TEMPLES AT ELLORA REPRESENT THREE DIFFERENT FAITHS; HINDU, BUDDHIST AND JAIN. THE BRAHMANICAL CAVES ARE DEDICATED TO LORD SHIVA. SCULPTURAL THEMES ARE BASED ON THE PURANAS AND EPICS AND REPRESENT SHIVA, VISHNU, BRAHMA, THEIR FEMALE CONSORTS AS WELL AS A MULTITUDE OF OTHER FIGURES, FLOWERS AND ANIMALS. MANY INDIAN ARTISTIC FORMS ARE DERIVED FROM NATURE AND ARE SYMBOLIC OF RELIGIOUS IDEAS AND CONCEPTS. AT THE AJANTA CAVES, THE STORY OF BUDDHAS LIFE, PHILOSOPHY AND COMPASSION ARE REPRESENTED IN THE CAVE PAINTINGS AND SCULPTURES. THE CREATION OF THESE CAVE TEMPLES REQUIRED A KNOWLEDGE OF GEOLOGY AND MATHMATICS AS WELL AS SCULPTURAL EXPERTISE. THESE TEMPLES WERE CREATED BY CARVING THE MOUNTAINS FROM THE TOP DOWN!

PAINTING

EXCEPT FOR THE WALL MURALS OF THE AJANTA CAVES, MOST PAINTING FROM MEDIEVAL INDIA HAS NOT SURVIVED. THIS IS DUE TO THE FACT THAT PAINTINGS WERE EXECUTED ON PAPER, PALM LEAVES AND WOOD WHICH ARE EASILY DISINTEGRATED BY THE NATURAL ELEMENTS. INDIAS MOST NOTED PAINTINGS ARE FROM THE RAJPUT PERIOD. THESE ILLUMINATED MANUSCRIPTS ARE BOOKS CONTAINING TEXT AND MINIATURE PAINTINGS WITH SUBJECTS BASED ON HINDU LEGEND. THEY ARE MASTERPIECES OF COLOR AND DESIGN. THE SUBJECTS ARE BASED ON ROMANCE, RAGAS, OR MUSICAL MODES, AND SCENES FROM COURTLY LIFE. THESE ARE INVALUABLE SOCIAL DOCUMENTS AS THEY GIVE US EXTENSIVE INFORMATION ABOUT THE ARCHITECTURE, FURNISHINGS, FASHIONS AND LIFESTYLE OF THE PERIOD.

SCULPTURE

THE MEDEVAL PERIOD PRODUCED SCULPTURE AND RELIEF CARVINGS FROM STONE. DURING THE 7TH CENTURY, A SCHOOL OF METAL SCULPTURE DEVELOPED IN SOUTHERN INDIA WHICH UTILIZED THE LOST WAX PROCESS (BRONZE AND TIN). AND BY THE 12TH CENTURY THE CHOLA DYNASTY PRODUCED SOME OF THE GREATEST SCULPTURAL WORKS KNOWN. PROBABLY THE MOST BEAUTIFUL AND ENCOMPASSING OF THE HINDU PHILOSOPHY IS THE SCULPTURE OF SHIVA NATARAJA, LORD OF THE DANCE. THIS WORK DEPICTS SHIVA DANCING THE DANCE OF CREATION INSIDE A CIRCLE OF FLAMES WHICH REPRESENT DESTRUCTION WHILE HIS FOOT CRUSHES THE DWARF REPRESENTING EVIL. AGAIN, THE HINDU PHILOSOPHY OF LIFE AS CREATION, DESTRUCTION AND RE-CREATION IS CLEARLY SEEN IN THIS WORK OF ART. OTHER IMPORTANT WORKS ARE; GANEESH, SON OF SHIVA AND PARVATI, THE ELEPHANT GOD AND LORD OF WISDOM; (THE ELEPHANT IS THE WISEST OF ALL ANIMALS IN INDIAN TRADITION) SHIVA VINADHARA, LORD OF MUSIC HOLDING A FLUTE; SHIVA ARDH-ANARISUARA, EXPRESSING DUALITY AND ONENESS IN ITS HALF MALE HALF FEMALE FORM; AND LORD KRISHNA, DIVINE COWHERD AND THE REINCARNATION OF VISHNU.

BUDDHISM ALSO PRODUCED MANY SCULPTURAL WORKS OF THE FIGURE OF BUDDHA. BUDDHIST ICONS WERE CREATED ACCORDING TO A SET CODE. IN THESE SCULPTURES, THE POSITION OF THE BODY, HAND GESTURES AND INCLUSION OF THE DEER, THRONE AND SACRED BODHI TREE SYMBOLIZE THE VARIOUS STAGES OF THE BUDDHAS LIFE. SCULPTURES OF THE BUDHISATTVAS, WHO ARE EARTHLY INCARNATIONS OF BUDDHA IN ANIMAL, BIRD OR HUMAN FORM, WHO PREACH AND GUIDE HUMANITY TOWARDS THE PATH OF NON-VIOLENCE ARE ALSO PROLIFIC IN THE INDIAN CULTURE.

QUESTIONS ABOUT INDIA

1. HOW LONG HAS THERE BEEN A CONTINUOUS CIVILIZATION IN INDIA?
2. WHAT RELIGION HAS BEEN THE PRIMARY INFLUENCE ON INDIAN LIFE?
3. NAME THREE GODS OF THE HINDU TRINITY AND WHAT EACH STANDS FOR.
4. WHAT IS KARMA?
5. WHAT IS DHARMA?
6. WHAT IS THE HINDU BELIEF IN REINCARNATION?
7. WHO IS THE SUPREME BEING IN HINDUISM?
8. EXPLAIN WHY THERE IS NO DIFFERENCE IN ART AND CRAFT IN INDIA?
9. WHAT ARE THE FOUR TRUTHS IN BUDDHISM?
10. WHY IS AN EIGHT-SPOKED WHEEL THE SYMBOL OF BUDDHISM?
11. WHAT IS A STUPA?
12. WHAT ARE ILLUMINATED MANUSCRIPTS AND WHAT DO THEY TELL US ABOUT INDIAN SOCIETY AT THAT TIME?
13. WHAT IS THE IMPORTANCE OF SCULPTURE IN INDIAN SOCIETY?
14. WHAT ARE THE BUDHISATTVAS?

RELIEF SCULPTURE

RELIEF

IS A SCULPTURAL METHOD WHEREIN THE FIGURES AND FORMS PROJECT FROM A FLAT BACKGROUND, MEANT TO BE VIEWED FRONTALLY. OUTSTANDING EXAMPLES OF NARRATIVE RELIEF CARVING CAN BE SEEN IN THE FRIEZE (DECORATIVE BANDS OF RELIEF CARVING ENHANC- ARCHITECTURAL STRUCTURES) ON ELLORA'S KAILASA TEMPLE OF SCENES FROM THE RAMAYANA AND MAHABHARATA, TWO GREAT HINDU EPICS. OTHER NOTED RELIEF WORK CAN BE SEEN AT AJANTA, SPECIFICALLY THE MIRACLE OF SRAVASTI, WHEN BUDDHA MULTIPLIED HIMSELF A THOUSAND TIMES. THE RELIEF WORKS OF THESE TEMPLES WERE CARVED FROM BASALT ROCK AND EXHIBIT MASTERY IN IMAGINATION, SKILL AND LABOR BY THOSE WHO CREATED THEM.

1. CREATE A 6" x 10" RELIEF SCULPTURE FROM CLAY WHICH INCORPORATES THE FOLLOWING:

   - ONE LARGE FIGURE WHICH DEPICTS MOVEMENT. (THE FIGURE STANCE SHOULD REFLECT AN ACTIVITY WHICH YOU ENGAGE IN ; ie. SKIING, DANCING, SWIMMING, JOGGING, etc.)

   - AT LEAST THREE SMALL FIGURES THAT ARE INTERACTIVE WITH THE LARGER FIGURE.

   - AN INDIAN MOTIF BASED ON NATURE.

   - AN ARCHITECTURAL STRUCTURE ie. PILLARS, ARCHWAYS, etc.

2. USE BOTH MODELING AND INCISING TECHNIQUES.

STUDENT ASSESSMENT: RELIEF SCULPTURE

1. HOW DOES THE MOVEMENT DEPICTED IN YOUR FIGURE COMPARE TO THE FIGURES ON THE KAILASA TEMPLE?

2. HOW DO THE THREE (t) SMALL FIGURES WORK TO SUPPORT THE OVERALL DESIGN?

3. HOW DID YOU INTEGRATE MOTIF INTO YOUR COMPOSITION?

4. DESCRIBE THE USE OF LINE IN YOUR WORK.

5. DOES THE WORK EXHIBIT TEXTURE?

6. IS THE WORK FORMALLY OR INFORMALLY BALANCED? HOW DOES THIS ENHANCE THE DESIGN?

7. ARE THE FORMS PROPORTIONAL?

8. WHICH ELEMENTS ARE EMPHASIZED?

9. WHAT ELEMENTS UNIFY THE COMPOSITION?

10. IS THIS A NARRATIVE WORK?

** BE PREPARED TO PRESENT AND DISCUSS YOUR WORK IN A CLASS CRITIQUE.

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MANDALA DESIGN

MANDALA (CIRCLE)

IS A CIRCULAR DIAGRAM OF SYMBOLS OF COSMIC FORCES USED AS A SUPPORT FOR MEDITATION, BY BOTH HINDUS AND BUDDHISTS. THE MANDALA IMAGE SIGNIFIES WHOLENESS AND TOTALITY IN ITS CIRCULAR FORM. IT IS SIMILAR TO NAVAHO SAND PAINTINGS IN ITS STRUCTURE AND IN THAT IT IS USED FOR RITUAL HEALING. THE MANDALA IS MADE UP OF OUTER CONCENTRIC CIRCLES WHICH ENCLOSE A SQUARE. THE SQUARE IS SOMETIMES DIVIDED INTO FOUR TRIANGLES. THE SQUARE HAS FOUR GATES WHICH ARE GUARDED BY DIVINITIES. A RING OF LOTUS SURROUNDS THE CENTER WHICH IS THE COSMIC ZONE OR ENLIGHTENMENT.

1. CREATE THE BASIC MANDALA STRUCTURE USING CIRCLES, SQUARES AND TRIANGLES. THE CENTER RING WILL BE SURROUNDED BY A LOTUS PATTERN.

2. DESIGN THE FOUR GATES WHICH WILL BE GUARDED BY DIVINITIES OF YOUR CHOICE.

3. INSIDE THE LOTUS RING (CENTER) YOU WILL DEPICT AN IMAGE THAT IS PERSONAL TO YOU, SIGNIFYING ENLIGHTENMENT.

4. WITH ATTENTION TO COMPOSITION, BALANCE AND PATTERN, DESIGN THE REMAINING AREAS OF THE MANDALA USING:

DEITIES (SERENE OR TERRIFIC)

FLORAL PATTERNS

FIRE, CLOUD, WATER MOTIFS

5. THE DESIGN WILL BE PAINTED USING WHITE, YELLOW, RED, GREEN AND BLUE (WATER, EARTH, FIRE, ETHER, SPACE).

STUDENT ASSESSMENT: MANDALA DESIGN

1. IN WHAT WAY IS YOUR DESIGN CONDUCIVE TO MEDITATION?

2. DESCRIBE YOUR IMAGE OF ENLIGHTENMENT AND WHY YOU CHOSE THIS IMAGE?

3. WHAT IS THE FUNCTION OF THE FOUR DIVINITIES GUARDING THE GATES?

4. WHAT DOES YOUR DESIGN HAVE IN COMMON WITH TRADITIONAL HINDU OR BUDDHIST MANDALAS?

5. ARE THE FORMS INTEGRATED COMPOSITIONALLY?

6. HOW DID YOU USE PATTERN IN YOUR DESIGN?

7. ARE THE AREAS OF COLOR BALANCED FORMALLY? DESCRIBE.

8. HOW DID YOU ACHIEVE UNITY IN THE COMPOSITION?

9. WHAT ELEMENT OF DESIGN HARMONIZES THE COMPOSITION?

10. WHAT ELEMENTS ARE EMPHASIZED? DOES THIS CREATE HARMONY OR DISCORD?

** BE PREPARED TO PRESENT AND DISCUSS YOUR WORK IN A CLASS CRITIQUE.

PRINTMAKING

WOOD BLOCK PRINTS

ARE A TRADITIONAL METHOD OF FABRIC DECORATION WHICH DATES BACK 4,000 YEARS IN INDIA. THE VARIOUS REGIONS OF THE SUB-CONTINENT CAN BE IDENTIFIED THROUGH THE PATTERNS AND THE DESIGNS USED. TWO, WELL KNOWN FOR THEIR HAND-BLOCK PRINTED FABRICS ARE AMRITSAR AND FARRUKHABAD. INDIAN TEXTILES USUALLY EXHIBIT TWO COMMON FEATURES; THE USE OF REPEATED PATTERNS, AND COMPLETE COVERAGE OF THE FABRIC SURFACE WITH DESIGN. THE LAYOUT CONTAINS A CENTER FIELD SURROUNDED BY MULTIPLE BORDERS OF VARYING WIDTHS. DESIGN MOTIFS INCLUDE FLOWERS, LEAVES, BIRDS, ANIMALS AND GEOMETRIC PATTERNS. MULTIPLE WOOD BLOCKS ARE CARVED IN RELIEF AND USED TO PRODUCE REPEAT PATTERNS IN A VARIETY OF COLORS.

1. CREATE A 24 x 24" BLOCK PRINTED TEXTILE ON COTTON.

   - DEVELOP AT LEAST TWO DESIGNS USING TRADITIONAL INDIAN TEXTILE MOTIFS.

   - TRANSFER DESIGNS TO WOODBLOCKS.

   - CARVE AWAY THE NEGATIVE SPACE AREAS OF THE DESIGN.

   - PLAN THE FIELD AND BORDER AREAS ON FABRIC.

   - CAREFULLY PRINT THE FABRIC AS PLANNED.

*** FINISHED PIECE CAN BE USED AS A WALL HANGING OR FURTHER DEVELOPED INTO SCARVES, BAGS, JEWELRY...ETC.

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STUDENT ASSESSMENT: TEXTILE DESIGN

1. WHAT IS RELIEF PRINTING?

2. WHAT IS THE MOST COMMON CHARACTERISTIC OF PRINTMAKING?

3. DEFINE POSITIVE AND NEGATIVE SPACE RELATIONSHIPS.

4. WHAT ARE THE FEATURES OF INDIAN TEXTILES?

5. IN TEXTILE DESIGN, WHAT IS THE "FIELD"?

6. WHAT CREATES UNITY IN YOUR DESIGN?

7. DESCRIBE THE SURFACE QUALITY OF YOUR DESIGN.

8. IS THE PATTERN REGULAR OR IRREGULAR AND WHY?

9. HOW DID YOU ACHEIVE VARIETY IN YOUR DESIGN?

10. AN ANCIENT INDIAN TREATISE SAYS THAT ART CONDUCES TO FULFULLING THE AIMS OF LIFE. HOW DOES THIS RELATE TO THE ART OF TEXTILE DESIGN IN INDIA? (TOUGH QUESTION)

RAJPUT PAINTING

FLOURISHED UNDER THE RULE OF THE MUGHAL EMPEROR AKBAR (1556-1605). THE RAJPUTS CROSSED INTO INDIA FROM THE NORTHWEST FRONTIER IN THE 6TH CENTURY A.D. THEY WERE CONVERTED TO HINDUISM AND BECAME THE GUARDIANS OF THE HINDU CULTURE WITH SUPPORT FROM THE RULING PRIESTLY CASTE (BRAHMANS). THE WORKS ARE ATTRIBUTED TO THE COURTS OF RAJASTHAN, MALWA, GUJARAT, PUNJAB AND UTTAR PRADESH. RAJPUT PAINTING DESCENDED FROM POPULAR MURAL ARTS, HAS ROOTS IN THE HINDU RELIGION AND IS BASED UPON EPICS AND RELIGIOUS TEXTS. IN ADDITION THESE PAINTINGS ALSO DEPICT COURTLY ACTIVITIES.

1. THE FOLLOWING REPRODUCTIONS OF MINIATURE PAINTINGS WILL BE EXAMINED AND DISCUSSED USING THE ELEMENTS AND PRINCIPLES OF DESIGN (REFER TO INTRODUCTORY UNIT):
   - BEGIN BY ADDRESSING THE * BENEATH EACH WORK
   - DISCUSS THE MOOD (RASA) OF THE WORK
   - INCLUDE ALL ELEMENTS AND PRINCIPLES
   - WHAT IS YOUR PERSONAL VIEW OF THE PAINTING?

KRISHNA STEALING THE CLOTHES OF THE COWGIRLS
MALWA 1650-1675
*WHAT DO THE COWGIRLS (GOPIS) SYMBOLIZE IN THIS WORK THAT IS FUNDAMENTAL TO KRISHNA WORSHIP?

KRISHNA CELEBRATES HOLI WITH RADHA AND COWGIRLS
KISHANGARH 1750-1775
*DISCUSS THE STYLIZED FEATURES CHARACTERISTIC OF KISHANGARH. HOW ARE THE FEATURES OF RADHA AND KRISHNA DIFFERENT FROM THOSE OF THE ATTENDANTS?

A ROYAL TIGER HUNT
MEWAR (UDAIPUR) 1731-1734
* DISCUSS THE COMPOSITION OF THIS PAINTING AND WHY IT IS UNUSUAL IN BOTH FORMAT AND NARRATIVE.

KRISHNA AND BALARAMA GIVE AUDIENCE
KOTA c.1700
* HOW DOES THIS WORK REFLECT COURTLY LIFE?

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STUDENT RESOURCES

THE CLASSICAL TRADITION OF RAJPUT PAINTING, Pratapaditya Pal
Pierpont Morgan Library 1978

PAINTED MYTHS OF CREATION, Jyotindra Jain
Lalit Kala Akademi 1984

ART OF INDIA THROUGH THE AGES, Stella Kramrisch
Phaidon Press 1965

ART OF INDIA AND SOUTHEAST ASIA, Hugo Munsterberg
Abrams 1970

INDIAN ART AND CULTURE 1300-1900, Stuart Welch
Holt, Rhinehart, Winston 1985

INDIAN PAINTING, Pratapaditya Pal
Los Angeles County Museum of Art 1993

GREAT MONUMENTS OF INDIA, Dr. Shobita Punja
Bikram Grewal 1994

AJANTA, ALLORA AND AURANGABAD CAVES, T.V. Pathy
S.P. Atre, Mudranika 1991

AJANTA AND ALLORA, Ranjana Sengupta
Twin Age Limited 1992

HISTORY OF FAR EASTERN ART, Sherman E. Lee
Abrams 1994

THE LIFE AND LORE OF THE ELEPHANT, Robert Delort
Abrams 1990

TEXTILE DESIGNS, Susan Meller and Joost Elffers
Abrams 1991

DESIGN ON FABRICS, Meda Parker Johnson and Glen Kaufman
Littleton Educational Pub., Inc. 1967

THE RAJPUT TRADITION (PRINT PORTFOLIO)

ORIGINS OF INDIAS HINDU CIVILIZATION (VIDEO)
UNDERSTANDING HINDU TRADITIONS (VIDEO)
TAJ MAHAL: STORY OF MUSLIM INDIA (VIDEO)